

5745



1985

KJA Bulletin

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Mtn View, Ca. 94040

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KJA

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A MESSAGE FROM THE PRESIDENT



JANUARY 1985 TEBET/SHEBAT 5745

JACOB MASLIAH
PRESIDENT

Dear Friend,

I would like to express my sincere appreciation to those who have helped us expand the services to our community during 1984.

I am pleased to update you on the major programs and events that took place last year.

- 1- The election and the installation of the KJA board of directors.
- 2- The receipt of the official Recognition of Exemption Status number from the I.R.S.
- 3- The organization of the Financial, Educational, Real Estate, Youth and Women Division committees.

We should be proud of the many people who are taking a greater interest and positive stand in this organization. These loyal members truly realize the importance of reconstructing their very old tradition.

As we start 1985, we are confident for a continued support to implement two instrumental programs namely:

- 1- The acquisition of a property for Prayers, for the study of the Torah and Karaism.
- 2- The sponsorship of Karaite scholars that will lead the existing as well as the future generation. These scholars will act as our backbone to ensure a strong presence in the judaic world.

Truly, 1984 was a successful year that brought more unity and visibility. Today, we have more supporters than we ever had since we started. More members continue to join and show interest.

Tomorrow we will be even stronger. Join, and make tomorrow happen today !

SELECTED TOPICS FROM THE BOARD MEETINGS

Two youth of our community, Sam Saddik and Alfred Tahan have approached and presented to the board a briefing on their newly formed Karaite Jews Youth Organization (K.J.Y.O).

The goal is to create a common core for social ties with all the karaite youngsters in the world, to assert their existence as the backbone of future thrust, and to study their heritage.

A special meeting was held on December 2nd 1984 to revise the Constitution and By-Laws.

The Board has voted and approved the following resolutions:

1. The Real Estate committee to start investigating the possibility of purchasing a parcel of land or a building as a place of worship. A report to be submitted in January of 1985.

2. An amount of \$300 to cover the costs of the hebrew calendars to be sent to our Headquarter in Israel.

3. Joe and Elie Moussa to submit a report to show the expenses involved in supporting the education of two karaite scholars and appointing a Rab.

4. The monthly financial report to be broken down by fund names.

BRIEFING

The KJA board of directors consists of four officers, an acting Rab, and eight members. All members of the board were elected on April 1984 for a two years term.

The board holds a monthly meeting every third Tuesday in the conference room of Glendale Savings, Foster City. Additional meetings are called for whenever deemed.

In general, the meeting lasts from three to four hours and addresses the following:

1. The minutes of the previous meeting.
2. Action items and old business to be completed.
3. New business as requested by the board members.

You do not have to be an elected board member to attend these meetings. We need your constructive input for the benefit of our community.





We celebrated and observed ROSH HASHANAH ,YOM KIPPOUR and SIMHAT TORAH on their appointed dates.



Our children recite the BERAHA after SIMHAT TORAH prayers



KARAISM
is
PRIDE
INSIDE

A VERY SPECIAL THANK YOU TO OUR HONORARY MEMBERS FOR THEIR
GENEROUS CONTRIBUTION

MR. & MRS. DAVID SCOTT

MR. & MRS. FRED OVADIA

MR. & MRS. JACOB MASLIAH

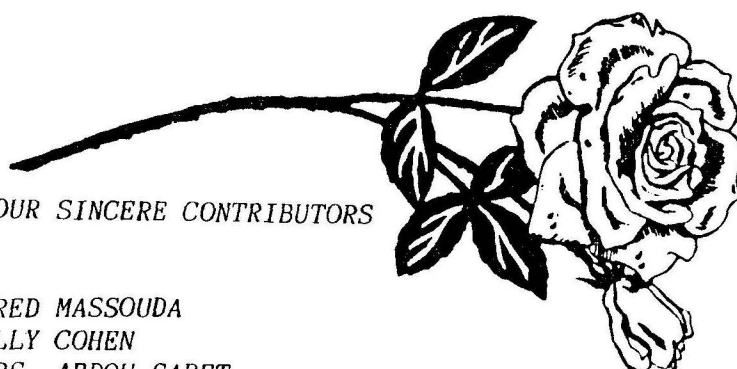
MR. ZAKI LICHAA

MR. & MRS. NABIH MANGOUBI

MR. & MRS. JOSEPH MOUSSA

MR. & MRS. MAURICE PESSAH

MR. & MRS. JOE PESSAH



TODAH RABBAH TO OUR SINCERE CONTRIBUTORS

DR. ALFRED MASSOUDA

MRS. NELLY COHEN

MR. & MRS. ABDOU SABET

MR. & MRS. GAD ZACHARIA

MR. & MRS. ALFRED MENACHE

DR. BAROOK MASSOUDA

MR. & MRS. ZAKI DARWISH

MR. & MRS. MOUSSA LISHAA

MR. & MRS. ABRAHAM OVADIA

MR. & MRS. FRED SALEH

MR. & MRS. DAVID DABBAH

DR. SUZAN YOUNES

MR. & MRS. CLEMENT MASLIAH

DR. ELIE ISAAC

MRS. HENRIETTE MANI

MR. & MRS. NEVILLE MARZWELL

MR. & MRS. JOSEPH LICHAA

MR. & MRS. HENRI PESSAH

MRS. FLORE MOURAD

MR. & MRS. ALAIN COHEN

MR. & MRS. ROGER PESSAH

MR. YOUSSEF MARZOUK

MR. & MRS. ISAAC OVADIA

MR. ELIAHU PESSAH

MR. FARAG EL KODSI

The following members sent in donations and requests for special Zekher prayers to commemorate their beloved ones who passed away .

<u>FROM</u>	<u>FOR</u>
EVELYN & ALFRED MENASCHE	In loving memory of parents TEWFIK ELIAHOU EL GAZZAR & RACHEL EL GAZZAR.
LIETO MARZOUK	In memory of AMIN & ESTHER MARZOUK.
ZAKI & LEONIE DARWISH	In memory of MOUSSA DARWISH, RACHEL YEHO DA COHEN, SABET MASLIAH & FORTUNEE MASSOUDA.
MARZOUK MARZOUK	In loving memory of wife FORTUNEE MORDECHAI
ADEL DABBAH, NELLY SCOTT & MONA KHEDER	In memory of FOUAD DABBAH, SALWA DABBAH, DAUD DABBAH, AMAR DABBAH, FORTUNEE GAMIL & NELLY GAMIL.
ELIE OVADIA	In memory of YOUSSEF MOUSSA MARZOUK & YOUSSEF MOURAD & KHOMESSA SAAD TOUFAHI.
ELIE MASSOUDA	In memory of SHALOM IBRAHIM MASSOUDA & FORTUNEE DAUD FARAG FARAG LICHAA.
ABRAHAM MASSUDA	In memory of MOUSSA MASSOUDA & DAVID ABDALLAH DARWISH.
MAURICE EL KODSI	In memory of ELIAHOU YOUSSEF HAYOROSHALMI & wife ESTHER ELIAHOU NONO.
JACOB MOUSSA, JOE MOUSSA & ELIE MOUSSA	In loving memory of father SHALOM MOUSSA PESSAH.
YACOB YOUSSEF PESSAH	In loving memory of son YOUSSEF YACOB PESSAH & RACHEL YACOB KAHIL & FLORE YACOB KAHIL.
AZIE HABIB	In memory of MAURICE BEN HABIB ISHAK.
NELLY COHEN	In memory of JACK MOURAD HAROON.
MALKA OVADIA	In memory of YOUSSEF MOUSSA MARZOUK & KHOMESSA EL TOFAHI.
BILL & KAMY MORAN, FLORE MOURAD & JOE & AMIRA ABEL	In loving memory of YOUSSEF LIETO MOURAD.
SARA JACOB MOUSSA	In memory of IBRAHIM PESSAH.
LILIANE & HOSNI TAHAN	In memory of HAFEZ & SOLTANA TAHAN, YOUSSEF TAHAN & PAULA MOURAD.
ALBERT MASSOUDA	In memory of MOUSSA MASSOUDA.
MOUNIR & CLAIRE LESHAA	In memory of SUZANNE MASSOUDA LEVY, CLAIRE MASSOUDA LEVY & VIVIANNE MASSOUDA LEVY.
ANGELLE HABIB & AZIE HABIB	In loving memory of MORRIS HABIB.
SUZANNE YOUNES	In memory of PARENTS HABIB & LOUNA YOUNES.
ZAKI IBRAHIM SOLIMAN	In memory of IBRAHIM SOLIMAN LEVI & RACHEL YOMTOV.
SARINA WAHED	In loving memory of YEHODA ABDEL WAHED, SELIM ABRAHIM and ESTHER SENANI.
REGINA DARWISH	In memory of YOUSSEF ABRAHIM DARWISH, MARIE ABRAHIM DARWISH, FORTUNEE SHABTAI, LIETO MARZOUK, SARAH & HELENE IBRAHIM MARZOUK.
AZIZA MOUSSA	In memory of SHOLOM MOUSSA PESSAH, YACOB MARZOUK & ESTHER DAUD.
SARINA PESSAH	In memory of RACHEL YACOB KAHIL.
LILIANE MOURAD & REMY PESSAH	In loving memory of parents YACOB ELIAHOU EL GAZZAR & SARINA AMIN MENASCHE.

B A R A K H A H

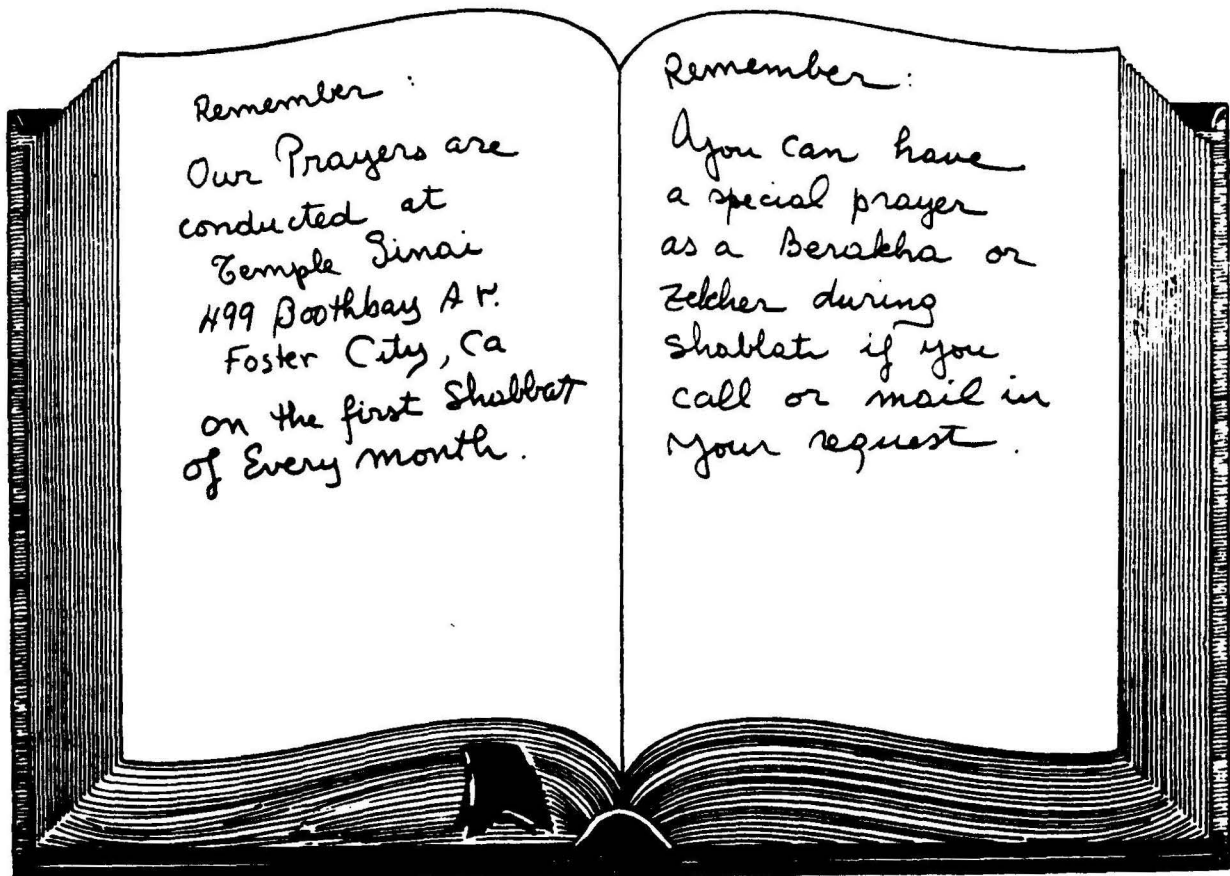
F R O M

MAURICE EL KODSI
MARIE MOURAD
FRED LICHAA
YACOB PESSAH
ELIE MOUSSA
REMY PESSAH

BILL MORAN
SABET OVADIA
ABRAHAM OVADIA
ISAAC OVADIA
JACOB MASLIAH
JOSEPH MOUSSA
SUZANNE MASSOUDA
JACOB MOUSSA
FLORE MOURAD
CECILIA TAHAN

T O

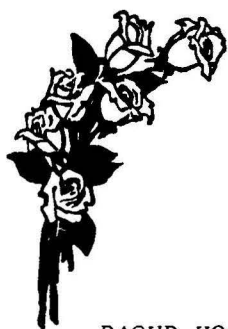
MOURAD EL KODSI
JACOB MASLIAH
DESIREE LICHAA
NABIH MANGOUBI & ALBERT PESSAH
THE MOUSSA FAMILY
MAGDA OVADIA, MARY MOURAD,
LAURA MATTATIA & JACOB MASLIAH
FLORE MOURAD & KAMY MORAN
THE OVADIA FAMILY
FARAG, ALICE, LAILA & SELIM OVADIA
THE OVADIA FAMILY
THE MASLIAH FAMILY
THE MOUSSA FAMILY
JACOB MASLIAH
THE MOUSSA FAMILY
ELIE YOUSSEF MARZOUK
SHABTAI FERROUZE & SIMONE TAHAN



Remember :
Our Prayers are
conducted at
Temple Sinai
499 Boothbay A.V.
Foster City, Ca
on the first Shabbat
of Every month.

Remember :
You can have
a special prayer
as a Berakha or
Zekher during
Shabbat if you
call or mail in
your request.

A Special Issue In Memory Of:



Daoud Hosni

DAOUD HOSNI (1870-1937)

Written by MOURAD EL KODSI
Rochester, New York
October 1984

Daoud Hosni is considered one of the foremost composers of Arabic music in Egypt, indeed in the entire Arab world.

His full name was David ben Khadr Levy. A prophecy told to him early in his life by a fortuneteller said, "You will die, and no one will remember you, nor your talent, until years later." This turned out to be true: When Daoud died in 1937, few realized the magnitude of the loss. A few years later, when his students began to appear on the stage, everyone felt the greatness of Daoud and of his music.

Born in 1870 in the Karaite ghetto in Khoronfish, he attended "Les Ecoles des Freres" in Khoronfish, but did not stay long. Instead, he went to work as a book-binder in a printing shop. The shop, as it happened, was owned by Ali Sukkar, a music song writer. One night, while working, Daoud began to sing, and was heard by Muhammed Abdou.** Abdou told him that he would be a great musician if he chose to follow this career. Daoud left the printing shop and without telling his family escaped to the town of al-Mansourah.

In al-Mansurah he met Muhammad Shaban, an expert in Arabic music, its notes, beats, and harmony of sounds. Within a month he learned to play the lute. He stayed with Shaban for two years, absorbing from him his considerable knowledge. When he returned to Cairo, he met with the two leading musicians at the time, Abdou al Hamouli and Muhammad Othman. Othman was considered the top ranking musician, but after listening to Daoud, he said, "After I go, listen to Daoud. He is my successor on the 'Throne of Music'."

His style of composition was deep, expressive, simple, and most delightful. He composed a great deal for the stage, including many operettas that helped revive the musical stage. Daoud was the first musician to introduce a complete Arabic opera. He composed many, among them "Samson and Delilah" and "Evening of Cleopatra".

Daoud introduced to the Arabic music new sounds taken from Persian and Turkish music. He used this creative blend in composing hundred of musical pieces --"Taqtouqa", "Dor" --and short songs for almost all the well-known singers of the time, many of whom were his students, such as Layla Murad, Fathiyyah Ahmad, Raga Abdou, Asmahan, Nagat Ali, Muhammed Abd el Muttaleb, Fayed Muhammad, and others. He composed eleven songs for the "Super star of the East", Um Kolthum.

** Muhammad Abdou was an Egyptian leader and one of the most respected leaders in the Arab world in the late 19th century. He died in 1905.

His musical piece, "Asir el eshq" ("أسير الحب"), "Prisoner of Love" earned him the first Prize at the Music Convention in Paris in 1906.

During the Music Convention held in Cairo in 1932, Daoud was entrusted to record all the musical heritage of the old school. He completed his work in time, with the help of a man named Aziz Sadeq.

Daoud was considered a leader in the field on national music, although he never personally commercialized his art. He could

have accumulated millions, but chose instead to devote himself and his efforts to his art. He was well known for his generosity and kindness towards colleagues less fortunate than himself.

Daoud died in poverty on December 10, 1937, at the age of 67, before he could achieve his ultimate goal: TO COMPOSE NEW NOTES FOR ALMOST ALL THE KARAITE PRAYERS.

Since his death, and down to this day, the Institute of Arabic Music commemorates Daoud's memory each December.



MORE ABOUT DAOUD HOSNI

Compiled and written by JOSEPH SABBAGH
Far Rockway, N.Y.
May 1984

Daoud Hosni, whose Hebrew name is "David Hayyim Halevi," was born and raised in Cairo, in the "Sanadqeya Section", near the "Karaites Jewish Quarter," the District of Gamalia. That lower-middle-class neighborhood had a profound and almost mystical influence upon his career as a musician and as a singer.

His father "Moalem Khadr," (in Egypt "Moalem" is usually equated with "foreman" and "Khadr" is the Arabic alias for "Eliyahu") a man of integrity, used to work as a goldsmith in the jewelry industry. He was also a prodigious Luteplayer. His mother, a housewife, was a distinctively good-looking woman. She was the first to notice her son's musical inclination. Little Daoud used to listen to her affectionately as she lulled him to sleep.

Later, Daoud enjoyed listening to the "mu'ezin" calling the faithful to prayer. At the same time, the harmony of the tolling bells of the churches was not less appreciated.

He used to leave his neighborhood and go far way from the unpleasant noises of the city. He went to the countryside looking for tranquility. There he would listen to the wind fondling the leaves of the trees and his sense of perception was so sharp that even the silence of nature was a source of inspiration to the young Daoud.

Daoud Hosni grew up in Egypt during that period of progress when its youth awakened and struggled to assert itself while at the same time becoming culturally a part of Europe. At that same time, Mohamed Abdo, hero of Egyptian nationalism, spread the spirit of freedom in the heart of the Egyptian crowd. It was then that Verdi, the Italian Composer, composed the music of "Aida" for the Egyptian Opera. On the other hand, Abdo el Hamouli and Mohamed Osman infused a new style in Arabic music, and Sheikh Salama Heggazi founded the Egyptian Singing Theater.

Daoud joined "Les Ecoles des Freres" in the Khoronfish section of Cairo and terminated his junior high there. In school, his genius as a singer appeared somewhat cristallyzed at an early age, when he joined the Religious Choir of the school, and later directed it himself. It is said that he composed a song in French when he was only twelve.

He then left school and worked during his boyhood as a boolbinder in Sokkar's bookstore. That craft might have been the springboard to his vocational career.

Sheikh Ali Sokkar was himself an enthusiast of the "zikr," (Islamic mystical singing and musical lithurgy), and he was fascinated the first time he heard the voice of his little worker, whose intelligence also captivated him. As a result, he allowed him to sing freely in the store, even during working hours.





It happened by coincidence that Sheikh Mohamed Abdo heard young Daoud singing (Mohamed Abdo, a writer, used to have Sokkar take care of the binding of his books). In the presence of Daoud, he said to those who were nearby, "This little boy will have a share in the world of art should God destine him to be trained in the profession of music."

Mohamed Abdo's prediction had a profound impact on the mind of young Daoud. His conscience awoke and learning music became his passion. As a result, a friendly relationship developed between the two of them, and Mohamed Abdo followed with interest the evolution of Daoud's progress. His blessing infused in the heart of Daoud an impulse to pursue his career.

In the bookstore, Daoud started to read, devouring the books available to him--books of general knowledge, science, literature and art--in order to make for what he had missed in school, to prepare himself for manhood, and to be treated as an equal by the people of the society he started to frequent.

Daoud's father knew of his son's passion for music and song, but in spite of the fact that he himself was a dedicated fan of music and singing, he opposed his son's decision to develop his vocation as a musician.

Daoud's reluctance started with an inner struggle that turned into decisiveness. Though he felt the pain and suffering of disobeying his father, his passion for what he wanted to be prevailed.

During a moonlit night, a sail-boat, looking for provisions, docked at the bank of the Nile in Cairo. Daoud ran away from home, got into the boat and hid himself in a corner, not knowing what he was doing, nor where he was going.

The boat docked at a pier in Mansourah City, rightly called "the Bride of the Nile." Daoud got off and went to meet Moalem Mohamed Shaaban, a music teacher in his own right who taught young people the art of playing musical instruments. He also was Daoud's first music teacher. For two entire years, Daoud learned the "maqams" and their manipulations, together with the rules of music and singing.

In Mansurah, Daoud enriched his natural creative talent listening to peasants, boatmen and fishermen singing. Shaaban then told his student to go back to Cairo, saying that from what he saw in his preparation, he would be a competent genius in the field of music. Daoud returned to Cairo, carrying with him an undisclosed treasure in the musical art.

From the upper floor of the building where he lived, Daoud looked for inspiration at the Cairene panorama of minarets and mosques, churches and bells and synagogues. As he engaged in weaving together different musical tunes of diverse origins, at last his father came to accept his son's vocation, as a fait accompli.

Following an extensive preparation, Daoud plunged head on into the world of Art. Faster than expected, his star rose shining in the sky of singing and "tarab," and his name gained fame and was identified with



famous singers and musicians like Al Shanturi, El Hamouli, El Manyalawi, and Mohamed Salem El Kebir.

At that time, he used to sing the melodies of SHEIKH ABDEL REHIM EL MASLOOBI such as "Ya massa'ad el Sabaheya fi Tal'et el badreya," "Yalli awsafak meliha," and "El afw ya sid el melah." together with the melodies of ABDO EL HAMOULI such as "Enta fareed el Hosn," "el hobb men awel nazra," and "Allah yessoon dawlet hosnak."

El Hamouli himself finally listened to his singing, after declining the invitation at first. He listened to him again, and stated that Daoud's art would elevate him to the abode of the immortals.

Daoud's voice resembled Mohamed Osman's, and he was considered his spiritual son. He was called "the artist with golden ears." At that time they played music, by ear only, since no musical notes existed for them.

In appreciation of Daoud's ability, Mohamed Osman leased his orchestra to him on many occasions, to celebrate parties, weddings, and other festive celebrations.

Daoud composed music when he was only twenty, and the event attracted the attention of those involved in the field of music.

The first "dohr" (song) Daoud was "El haq andi lak yalli gharamak zayed" and in this Mohamed Osman recognized Daoud's potential, stating "From now on, one should listen to Daoud Hosni, for he is my successor in the realm of melodies."

Daoud Hosni carried the torch of Middle Eastern music after the death of Abdo el Hamouli and Mohamed Osman. The flow of his music spread due to his constant innovations in new tunes and "maqams."

The evolution of his style in singing caused the widening of the field of Arabic music. He was granted recognition for his art by many famous artists of his day, including ABDOU EL HAMOULI, EL SHEIKH YUSSEF EL MANYALAWI, MOHAMED SALEM EL KEBIR, SOLIMAN ABU DAOUD, AND AHMED FARID. And among the women-singers EL LAWANDIA, ASMA EL KOMISAREYA, BAMBAT EL AWADAH, AND NOUZHA and many others.

Daoud Hosni's style evolved with his daring innovation in blending different "maqams." He inserted Persian tunes as well as: Turkish, Byzantine, and Andalusian, all unknown then to the Egyptian music. He was the first to insert these "maqams" into these Egyptians melodies:

Hegaz kar Kurd	in	El qalb fi hobb el hawa.
Zankalah	in	Asseer el eshq.
Agam ashran	in	El hobb soltanu qassi.
Bastenkar	in	Qalbi yehebbak welaken.
Dalnasheen	in	Ya qalbi hobbak men seneen.
Nagreez	in	Rah fein telefonak. (in the first decade
of the century,	the	telephone was first
installed in Egypt.		
Agam (tarz gedid)	in	Rohi we rohak fi imtizag (Um Kalthum).
Bandeedah	in	Ya del gharam ya del wal'a.

The crowd nationwide accepted Daoud Hosni, for his melodies appeared to be different in terms of changing life in style and concept. His music, however, attracted a new generation of rising singers and "matrebeen," among them Zaki Mourad, Sayed Moustafa. Mohamed Saber, Saleh Abdel Hayy, Abdel Latif el Banna, Abdallah el Kholi, Mohamed Anwar, and Mohamed Abdel Motteleb.

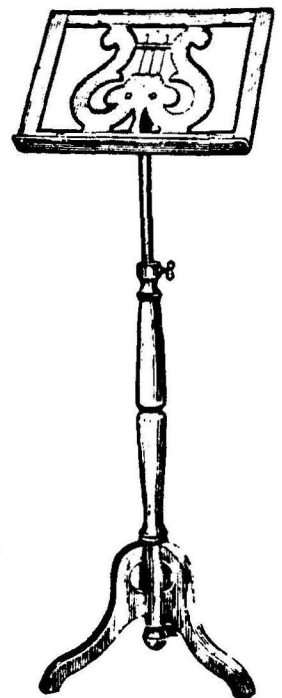
Among the female-singers were Mounira el Mahdia, Fathia Ahmed, Naima el Masria, Tawhida el Moghrabia, Nadra, Layla Mourad, Nagat Ali, Soham, Sekina Hassan, Hayam and Asmahan. (It is interesting to note that it was Daoud Hosni who nicknamed her "Asmahan".)

At the head of all these singers, we should mention "Um Kalsum". It is accurate and true that Daoud Hosni formed and shaped the new school of singers for both men and women alike.

Daoud Hosni's music was distinct in that it blended "sweet freshness" with the harmony of "architectural-construction" in his composition. This description is easily detected in the composition of more than 500 songs. The most famous among them, "Fouadi amru aguib, fel eshq maloosh methal," composed in "Maqam Kurdan" and sung by El Sheikh Yussef el Manyalawi, Mohammed el Sab'e, Ali Abdel Bari and Sayed Moustafa.

Other hits among his songs, that reached the Arab Middle-East are:

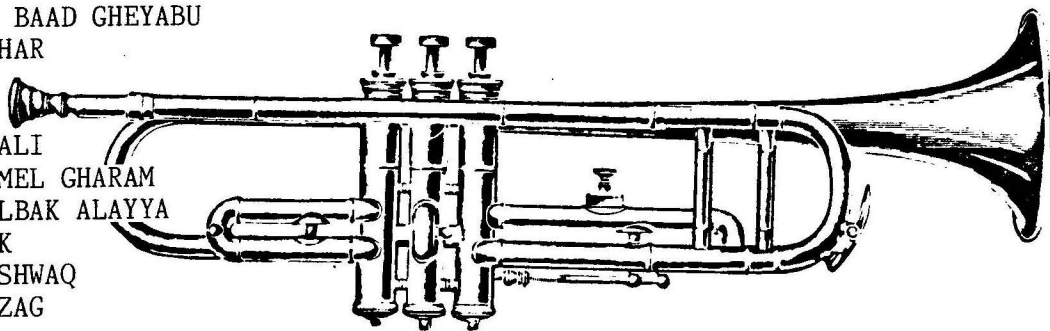
YA TALE'E EL SAAD	maqam	RAST
EL QALB FEL HOBB EL HAWA	maqam	HEGAZ KAR KURDI
DAA EL AZOOL	maqam	HEGAZ KAR
LEH TOQSOD BEL HOBB ENADI	maqam	BEYATI NAWAH
SALLEM FI ROHAK YA FUADI	maqam	BAYAT
YENFAA BE EH LEEN EL KALAM	maqam	BAYAT
KOL MAN YE ESHQ GAMIL	maqam	BAYAT
HOBBI AZAM BEL WESAL	maqam	NAHAWAND
BULBUL ZAMANAK	maqam	BAYATI NAWAH
EL HOSN ANA ESHEQTU	maqam	SABA
DALIL EL HOBB FI QALBI	maqam	HEGAZ DERKA
AL ESHQ EL GAMAL	maqam	SEEKA
SHOOF DEL GAMAL	maqam	SEEKA
EL QALB FI WEDDAK	maqam	ESHQ
EL HOBB SOLTANU QASSI	maqam	AGAM
KABEDT EL ZAMAN	maqam	SEEKA
WALEE MAHBUBI GAYEZ	maqam	SHOURI
TUL OMRAC MAWUD	maqam	SHOURI
ASSEER EL ESHQ	maqam	HEGAZ KAR
YA QALBI HOBBAK MEN SENEEN	maqam	RAST KURDAN
EL SABR LEL ESHQ DAWA	maqam	ESHAQ
HUSN EL GAMAL	maqam	SEEKA
ANHI EL AZOOL YE EZEL	maqam	SABA
HOBBI AL ARSH EL GAMAL	maqam	SHAHNAZ
BEIN EL DALAL WEL GHADAB	maqam	SHAWRI
EN ASH FUADAK	maqam	NAHAWAND
FI BAHR EL ESHQ	maqam	NAHAWAND
GAMAL MAHASNAK WE DALALAK	maqam	SUZNAK
HOBBAK YA SALAM	maqam	SABA
EL SABAH LAH WENAWWAR	maqam	GAHARKAH



QAWAM EL HUSN YEHYI	maqam	HEGAZ
YESED LAYALIKI YA QAMAR	maqam	RAHET EL ARWAH
BADER ALA KAHTT EL AYYAM	maqam	ERAK
WADA AT ROHI WE HOBBI	maqam	ESHAQ
ZAKAT ROHI EL WESSAL	maqam	SABA
AHEDT QALBI	maqam	BAYAT
EL GHARAM FEL QALB MAKTUB	maqam	SIKA
HARRAMT AASHAQ BAAD EL YOM		
AWAN EL WASSL QARRAB		
ASHKI LEMEEN ZOLL EL HAWA		
ASSR EL HAWA WEL GAMAL		
ALA KADDU YA NASS MIT WARDA		

It is to be noted that Daoud wrote music of his best composition to Um Kalthum:

SHARRAF HABIB EL QALB BAAD GHEYABU
 EL BOOD ALLEMNI EL SAHAR
 KONT KHALI
 HOSN TAB'E EL FATTAN
 YOM EL HANA HEBBI SAFALI
 YA FUADI EIH YENUBAK MEL GHARAM
 KOLLAMA YEZDAD REDA ALBAK ALAYYA
 GANNET NAIMI; FI HAWAK
 QALBI EREF MEENA AL ASHWAQ
 ROHI WE ROHAK FI EMTIZAG



Not less famous are two songs composed to Layla Mourad:

HAYRANA LEIH BEIN EL QELOOB
 HOWWA EL DALAL YAANI EL KHESSAM

To Nagat Ali, he composed music to:

YOM EL WEDAA
 HOSN EL GAMAL
 ANEEN EL QALB YESHGUI EL GHARAM

About 1910, a new style appeared in the music of Daoud Hosni. From the blending of traditional and classical music to entertain the rich in their palaces, celebrating weddings and other festive celebrations, Daoud Hosni started a new trend of music to convey his art to the people, the commoner. As a result, his folkloric music was heard in the popular neighborhoods, and in the alleys, in the streets, and in the nearby palaces of the rich.

Egypt and its inhabitants found a new material blossoming from Daoud Hosni's creative music. Overnight, his songs and tunes not only spread all over the country, but found channels to emigrate beyond the Mediterranean. He was considered to be the first in infusing in the ears of the people, these light, frivolous and merry songs typical of that period of Egypt's history.

Among those light songs are:
 SAID EL ASSARI YA SAMAK BENNI
 YA TAMR HENNA
 SHARBAT EL TOOT
 HATILI YAMMA ASFOORI

maqam
 maqam
 maqam
 maqam

RAST
 ERAQ
 BAYAT
 BAYAT





HAT EL DAHABEYA WE TAALA ADDINI	maqam	MAWATHER
HALWANI HATLI MELABBES	maqam	HEGAZ
YA NENA WASSI SHEIKHET EL ZAR	maqam	SUZNAK
AMAR LU LAYALI	maqam	KERDAN
YA SALAM AL FOLLA	maqam	RAST
YA AROOSA YA REQQA	maqam	HEZAM
SANABEL GHALLA	maqam	SABA
RAH FEIN TELEFONAK	maqam	NAKRIZ
YA KHOKH YA NAEEM YABUL KHADDEIN	maqam	SABA
YA MAHLA EL FOS-HA FE RAS EL BARR	maqam	NAHAWAND

The following melodies were played by the Military Music Corp at "Asbakeya Gardens" in the heart of Cairo:

LAILA FEL OMR MAFISH MENHA

ADI EL KHODRA WADI EL MAYYA

GANNENTINI YA BENT YA BEIDA (Improvised song by Daoud Hosni, when he met his first wife, for the first time).

FARRAGNI ALA SHAGAR EL MANGA

ADERNA YA HELWA (This song spread widely, in spite of its censorship by the British Authorities, and reached Istanbul).

His contemporaries Ibrahim Shafiq, Sayed Darwish, and Zakaria Ahmed followed suit, composing folkloric music.

On the other hand, Daoud Hosni did not leave any form or style in the wide spectrum of music without using it properly in his creative composition.

In his outstanding contribution, he composed "tawasheeh". Among them:

RAMANI BESEHAM	maqam	NAHAWAND
QAREEB EL MUZAR WE BAID EL WESSALE	maqam	NAHAWAND
USKURU EL HOB	maqam	NAWA ATHAR
ARA EL AYKU	maqam	NAWA ATHAR

He also got involved in the "qaseedah" (poem) and composed music to:

YOM EL WEDAA

EYOUN EL MAHA

YA LEILA LEZOLLI

Daoud continued to write music for "tawasheeh," "adwar," "mawawil," and "taqateeq" up to 1919. He then deviated towards another not less interesting genre, the Singing Theater.

The operetta was his first attempt. His music befitted the scenery, as well as the topic, whether for the "soloist singer," the "dialogue," or the singing troupe as a choir.

NEGUIB RIHANI and his troupe presented sketches reflecting either "irony of fate" or a simple "dialogue of courtship".

BADIA MASSABNI, Rihani's wife, fained stature as "mutreba" and singer in the field of "operetta-comedy."

The first operetta Daoud composed was SABAH, written by Hamed Saidi and performed by Alia Fawzi and Zaki Okasha. The operetta is distinguished by its descriptive music picturing the beauty of Nature and Life in the



countryside. Its best melodies were "Al Noor" (The Light) and the "Fallahat" (The Women Peasants).

Maarroof el Eskafi adapted from One Thousand and One Nights written by Mohamed Hohamadein and Mohamed Abdel Kuddos and performed by Alia Fawzi and Zaki Okasha, displayed Daoud's dream in the melodies of "El Ens" (Man), "El Genn" (Demon), and "Maarroof" (Judgement).

Another operetta Nahed Shah, also adapted from One Thousand and One Nights, written by Badie Khairi, hovered over the stage its rich music and merriment. Monira el Mahdia was so fond of it that she adapted it to the Cinema, producing a successful movie.

Al Demu'e (The Tears) was another operetta adapted from Madame Butterfly. Its best music is the melody of "the Sailors."

El Layali el Melah, written by Badi'e Khairi, was performed by Badia Massabni and Neguib Rihani.

Zebeida or The Fascinating-Girl of Baghdad, an Arabic theme written by Mohamed Farid, is distinguished by its descriptive music of nature.

Other singing performances were Amirat el Andalus (The Princess of Andalusia), Shobbeiki, El dunia we ma fiha, Ayam el Ezz and El Shater Hassan.

The operetta Shah-Bandar, performed by Hassan Kamel, Ibrahim Fawzi and other, had a full house for more than six consecutive months.

All these successes did not satisfy Daoud's ambition. His goal was the Opera. He engaged in the composition of the whole and complete opera. Samson and Delilah, adapted from the Bible by Bishara Wakim, performed by Fatma Sirry and Zaki Okasha. Daoud surpassed himself in the composition of his music "The Priests," the "Prayers of the Idolworshippers," with descriptive music of the temple. Because of exhaustive efforts, Daoud's health was affected, to the extent that he used a cane to walk.

Cleopatra, presented in verse by Dr. Hussein Fawzi and performed in a Phraonic setting is distinguished by its best music "The Soldiers," "The Goddess Isis," and the "Shepherd."

And from the operetta Huda by Sayed Darwish, Daoud composed a complete opera, and it was a difficult task for him, for he had to follow the spirit and style of Darwish's music. He succeeded fully in his enterprise, to the point that the audience was unable to detect more than one composer.

Also in the opera Semiramis, Daoud composed the music of Act II. The first Act was done by Mohamed el Kholi, and the third by Mohamed el Sombati.

In the convention of Music held in Cairo in 1932, Daoud expressed his opinion that room should be made for the typical Egyptian music. Its character differs from all other Middle Eastern music, by adopting the "quarter noter" in the "maqam." As a matter of fact, he insisted that

the quarter note exists naturally in the mere melodies of the peddlers (vendors) calling to sell their commodities.

Musicologists found that Daoud's late compositions bore the trait of mystical music, carrying enlightening melodies whose effect lift up the soul of the listener to unconquered domains beyond man's concept.

Mysticism in his music was outstanding in his operas. It infused the feeling of a dreadful majesty in the case of those pagan prayers in the temple.

Hassan Fawzi, author of the opera Cleopatra, stated that lithurgical music with a blend of mysticism is noticed when the soldiers sing in the temple of Isis. It is natural that Daoud found inspiration in the "Song of Songs" of Salomon.

Daoud Hosni's music was not only a music of harmony and melody, it was much more, since the words of the lyrics were also descriptive of his music.

While it is difficult to present a critique of more than 500 songs and 30 operas and operettas, it is widely recognized that Daoud Hosni's brilliant expression made the essence of his melodies.

Daoud Hosni passed away on the 9th of December, 1937, after a brief illness, and he was buried the 10th in the Jewish Cemetary of Bassateen near Cairo, leaving behind him a glorious and immortal treasure of music and melodies.

GLOSSARY

Maqam: Musical scale consisting of intervals of a "whole," "one-half" and "one-quarter" tones, is the best English definition of the Arabic term.

The concept of maqam becomes clearer to the English reader, if we compare the Arabic term to its Hebrew cognate. Though the Hebrew and its Arabic cognate have the same radical means "site" or "seat," and in the Arabic denotes the sense of "High," "lofty," "haughty," yet, its current meaning is "honor" or "high esteem." Should we alter the spelling of the Arabic maqam into ma gam, the meaning becomes "that which stood for." On the other hand, the root in Arabic and in Hebrew means "rise" or "stand." Someone sitting leaves obviously a seat when he stands or he rises. The Hebrew meaning "stature" or "lofty" is "flight" or "florr" in Modern Hebrew. In both Hebrew and Arabic the meaning leads to the concept of "haughty," "high," rising."

The English term "scale" is obviously Latin in its inception. "Escalae" means "flight," "stairs," "ladder," "balance (the weighing device)." From the above, it becomes clear and obvious that the Semitic terms as well as the English "scale" have the common concept of "rising," "upward," "height" and both are related to the meaning of the term "scale" used in the Western music.

Dohr: (Plural adwar) usually meant to be a song, has however, certain characteristics. Etymologically "dohr" originated from dawra meaning "cycle." As a matter of fact, the "dohr" opens with a certain maqam "let it be "rast," "bayat," "hegaz" or other) agreed upon by musicians and singer, then shifting smoothly to another, and so on, as many time musicians and singer, then shifting smoothly to another maqam blending it with another "maqam," and another, and so on, as many times musicians and singers deem it necessary. Always at the "cloture" of the "dohr" the last "maqam" is the same as the one used in the "ouverture."

Tarab: Changing smoothly from one "maqam" to another, emphasizing the meaning of the words of the lyric, the capable singer captivates and thrills his audience, and leads it into "incantation" and "ecstasy." The singer then becomes a "mutreb," and his genre is "tarab."

Mawal: (plural mawaweel) is usually a lyric of no more than two stanzas written in a colloquial Arabic, usually sang with improvised music, where the singer, for inspiration invokes the "night," the silent night.

Taqtuqa: (plural taqateeq) a song written in colloquial Arabic with a refrain used as a motif. The music of the "taqtuqa" is light, frivolous, folkloric and merry.

Muwashah: (plural Mawasheeh) a poem of a Moorish inception written in a literary Arabic, is sang by two groups of choir (male and female), in a sort of a musical dialogue and lyric.

Qasida: (plural Qasa'ed) A poem written in a literary Arabic, and sung by a vocalist, in the Western concept of a song.

Bibliography:

- 1- A recorded interview by Joseph Sabbagh, interviewing Ibrahim and Kamal Hosni, sons of late Daoud Hosni, in Cairo, in November 1983.
- 2- A booklet of loose sheets written by Ibrahim and Kamal Hosni, with the penmanship of an Arab Calligraph, narrating the life of their father, Daoud Hosni.
- 3- Joseph Sabbah's attendance at the Celebration of the 44th Anniversary of the death of Daoud Hosni, held in Tel Aviv, Israel, in December, 1983. Promoted by Morris Shammass Alias Abu-Farid, Director of the Arabic Section of Qol Israel, Jerusalem.

-End-



Lecture XXI

THE CONTINUATION OF THE RENAISSANCE OF THE ARABIC SONG

Compiled and Written

by Professor

BOUSSAINA FARID

Towards the end of the 19th century the art of singing attained a high level of progress and perfection thanks to the effort made by two most famous musicians and composers, Abdou el Hamouly and Mohammad Osman. Both died in the early years of the 20th century.

For some time after their deaths, a void was felt. It was difficult to perceive who would fill their places. But sooner than expected, such great names as Daoud Hosny and Kamel el Kholai were to shine brilliantly in the field of music and singing and they, successfully, continued the renaissance that was started by their predecessors.

But the second decade of the 20th century was a time of drastic social and political struggle in Egypt which culminated in the Egyptian Revolution of 1919.

The people demanded the evacuation of the British troops from the country; they asked for independence and freedom; women demanded complete revision of their status and asked for their rights as free individuals in the society. They, too, joined in the revolution and threw away their veils and announced their emancipation.

It was only natural that this national movement should have been felt, not only in the political and social, but also in the musical field. As a consequence, the Egyptian song began to develop along more serious lines.

In the midst of all these upheavals, Daoud Hosni was the most outstanding figure in the field of music.

Some of the songs included in his operas are very popular and sung in all parts of Egypt.

Daoud's compositions were known for their attractive melodies and their simplicity. They definitely reflect his own decent, benevolent, sweet nature. He never commercialized his art. He believed in the motto "Art for Art's sake," in spite of the state of need he suffered from.

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October 25, 1984

Dear Mr. Pessah,

I would like to express my warm thanks to all of you, and especially to Raymonde and to you for your very kind and warm hospitality. I learned much from my visit, and, as you will see, some of the information has already been incorporated in the enclosed paper which I have presented at the conference.

I was very impressed with the very good and dedicated work you are all doing in San Francisco. You have a wonderful tradition to keep and preserve, and I am sure the community will continue to develop and expand.

I am looking forward to receiving the bulletin or any other information which you mail out. My current address is

3909 Spruce St. Box 78
Philadelphia, Pa 19104

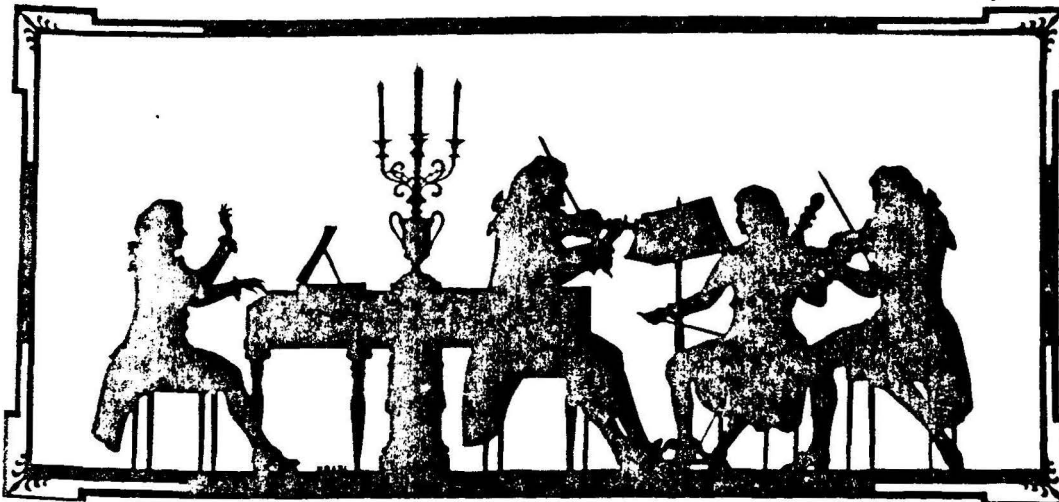
From the middle of December I will be back in Israel, where the address is

Musicology Department
Hebrew University
Jerusalem, Israel

My best regards to Mr. Masliah, Mr. Ovadia and Mr. Al Kodsi, and especially to Remy and to your two charming kids.

Very truly, yours

Dr. Jehoash Hirshberg



PLEASE FIND IN THE NEXT PAGES THE FULL LECTURE DELIVERED IN L.A.
BY Dr. HIRSHBERG ON OCTOBER 21, 1984.

SOCIETY FOR ETHNOMUSICOLOGY
Los Angeles, October 21, 1984

Musical Tradition as a Cohesive Force in a Community in Transition:
The Case of the Karaites
by
Dr. JOHOASH HIRSHBERG

In his book, The Study of Ethnomusicology, Bruno Nettl has mentioned "large scale migration, though not of entire culture units" (p.179) as one of the phenomena typical of twentieth century which encourage rapid changes in music. The migration of the Karaite community from Egypt within the period 1956-1967 offers an opportunity for a case study of a process of change effected by the uprooting of a whole cultural unit within a relatively short period.

Karaism is an ancient branch of Judaism clearly defined in the eighth century but dating further back to the theological split between Jews upholding oral interpretations of biblical doctrines, that is, the Mishna and the Talmud, as emanating from God, and those ascribing divine authority only to the Bible. A powerful rival to the Rabbinite Jews at first, the Karaites dwindled in number during centuries, though they tenaciously preserved their identity and customs. Throughout their history the Karaites were dispersed in several countries but they retained constant communications among their centers and specially with the prestigious, though hardly inhabited, ancient spiritual center in Jerusalem. The Karaites experienced frequent migrations, such as the one which turned the Karaite community in Cairo during the last three decades of the 19th century into the largest Karaite center, but none of the slow and gradual migration resembled the uprooting effected by the sudden change in government attitude to the Jews in Egypt following the Arab-Israeli wars. Exact figures of Karaite population are hard to establish because of their resistance to any census, but the rough estimates provided in chart 1 reflect the extent of change experienced by the community. The migration was especially disastrous to communal activities, such as music. The overall process extended over some twelve years, causing a depressing disintegration of the Cairo community and limiting contact among the immigrants to Israel and to the United States, who had to absorb the culture shock and the initial economic hardships.

The present paper is a comparative study of the process of change which has followed the regrouping and reorganization of the Karaite communities in their two new principal centers, Israel and the U.S.A. Alan Merriam's three stage model of concept-behavior-sound will be followed, with an emphasis on the emic approach.

The editor of the first Karaite weekly pamphlet in Israel, Bechor Yehudah, wrote in 1956, that the Karaite in Israel have found themselves in a totally new position of a "Jewish minority within a Jewish majority". In the United States they were dispersed in a large pluralistic and secular society. A comparative outline of the principal forces acting upon the Karaites in their two new centers is presented in charts 2 and 3, which lead to the following conclusions:

1. The conflicting forces are, by and large, balanced in Israel while they are definitely tilted against preservation in the U.S.A. This observation is supported by the opinions expressed by two of the informants in America.

2. Most forces pushing to assimilation have been part of the overall passive reality in the two countries, whereas most of the forces for preservation have been deliberately activated by the community leaders.

The traditional music of the Karaites is divided into two categories, liturgical cantillation and paraliturgical songs. Karaites pray in congregations with most of the liturgy chanted and sung in responsorial, soloistic and choral styles, silent prayers being limited to very brief sections. There are no professional cantors, but, as already observed by Merriam, there are the social specialists who master the elaborate liturgical system and are honored to lead the service. Regular attendance in the synagogues in the new communities became the most important issue in reorganizing active community life. The first musical example will serve to illustrate the process of change effected by the newly added, perserving function of congregational prayer. The Havdala is a long prayer chanted on Saturday at sunset both in the synagogue and at home, signifying the end of the holy Sabbath and the beginning of the new week. Three informants have recorded the Havdaha: Mr. Joseph Ovadia, 75 years old, who immigrated to the United States in 1962 and has lived ever since in the same apartment in Providence, Rhode Island. There has been no Karaite community there, and occasional prayers were held at his place, especially in a small circle of family and freinds. Ovadia is respected by Karaites both in Israel and in the United States as an authority in the field of traditional liturgy. The second informant is Avraham Gaver, the Rabbi of Ramlah, which is the largest Karaite community in Israel. Some twenty five years younger than Ovadia, he regularly leads the prayers and is considered as an expert in liturgical traditions. The third is Moshe Tanani, a Karaite from Ramlah, who has been very active in Karaite music. A comparative transcripion of examples 1 and 2 is provided. The third is a variant of the second.

Musical Example 1, 2, 3

The versions are similar in rhythmic structure and melodic contour, but the second and the third strigly diverge from the first with regard to the cantillation mode and the pitch material, limited in the first to a fourth and extended in the second and third to a full octave, and, later on, to a tenth. They also differ in tempo, as indicated in the transcription. The tempi differences are not accidental. Mr. Ovadia indicated that he was unhappy with the fast tempi and rushed attitude typical of the rabbinite congregation in Rhode Island, while, on the other hand, the Karaites in Israel were uncomfortable with Ovadia's slow tempo when he lead the prayer during his September 1983 to Jerusalem.

Versions 1 and 2 were replayed to two small groups of informants in the U.S. The first included two Karaites from Rochester, both of whom immigrated to the U.S. in 1959: Mr Mourad Al Koudsi, 65 years old, who holds degrees in history and Arabic and had been the principal of the Karaite school in Cairo from 1946 to his immigration, and Mr. Eli Marzouk, 57 years old. Both of them have been detached from Karaite communal activity since their immigration so that their responses reflect memories from the Cairo synagogue. Both were positive in identifying Ovadia's version (no.1) as the one known to them. The second group included the four active leader of the relatively new community of San Francisco, which is the only active Karaite community in the U.S. today.

They were Joe Pessah, 39 years old, who is the cantor and acting rabbi, Mr. Jacob Masliah, 71 years old, who is the president of the community, Mr. Eli Ovadia, 69 years old, and Mr. Moussa Al Kodsi, 61 years old. They all immigrated between 1964 and 1970, that is, with the last wave of immigration from Cairo. Unlike the Rochester group, they preferred and repeated the Gaver's version, no.2, but they did also identify Ovadia's version as origination from a later Cairo practice. There were two Karaite synagogues in Cairo. The first and oldest was the one at the Harat Al Yahud, the old Jewish Ghetto, whereas the second was the magnificent Karaite synagogue in Abassieh, a more affluent section which attracted many Karaite families after the turn of the century. In 1934 the community elected Rabbi Tovia Babovitch, a learned Karaite from Russia, as the religious leader. While extremely respected and popular, he never mastered the Karaite cantillation, and the Karaites in the Karat Al Yahud preferred the older tradition to his simpler and more austere style. The active communities now, both in Israel and in San Francisco, have chosen the more elaborate version, which they consider the original one, whereas the isolated Karaites in Rochester still carry in their memory the Abassieh tradition to which they were exposed for years.

The second category of Karaite music, that of paraliturgical songs, has acquired special significance in renewal of community life. The songs are all strophic, sung in responsorial or group style, and are easily memorized. Most of them can be sung on any happy occasion. The increased educational and social activity initiated by the religious leaders made the singing of them an important cohesive factor in all gatherings. Of the more than 200 texts some 35 have melodies currently practices in Israel. The informants in the U.S., however, were acquainted only with a few of them. One of them, recorded at a group gathering, exhibits a deliberate use of the intonations of the maqam rast by the group leader.

Musical Example 4

Mourad Al Kodsi has claimed that the maqam intonation was not used in the song as he remembered it, as illustrated by his own rendition of the first line.

Musical Example 5

Al Kodsi, himself, has offered an explanation on the basis of his own encounter with the Israel community during his brief recent visits there (1979, 1982, 1983). He has suggested that their purpose was to permeate the song with local Egyptian flavor. His reasoning gains further credibility in view of the next example, which is a song for Sabbath for which Rabbi Moshe Dabah provided a new melody. Dabah, who is about 50 years old, had been an active religious leader in the large community of Ofakim, following which he was appointed to the important position of the Rabbi and the supervisor of the ancient synagogue in Jerusalem. He is musically gifted and very active in disseminating traditional music in the community. In the following song he made a contrafactum of an Egyptian song which he heard on a Cairo radio broadcast of a live concert by the popular singer, Abdu el Mutaleb.

Musical Example 6

Mourad Al Kodsi has immediately identified the melody as an Egyptian folk song in Southern dialect, which he was able to repeat.

Musical Example 7

The four members of the San Francisco community share Al-Kodsi's response

but were much more adamant in their opposition to the direction taken by the Israel group. While they respected the intention of enriching the repertory they considered the Egyptian influence external and damaging to the cause of preservation of the fragile Karaite heritage.

Another group of songs consists of new tunes invented by the Karaite Moshe Tanani from Ramleh. His songs gained much popularity in the Israeli Communities but they are almost unknown to the American Karaites. Their style is markedly different from that of the old or Egyptian inspired group.

Musical Example 8

While the San Francisco community has resisted any outside influence, the isolated Karaites in other American cities have frequently joined local rabbanite Jewish congregation, absorbing their synagogue traditions, such as the next example which is the Adon Olam Ashkenazi melody sung by Joseph Ovadia in his own ornamental and elongated style.

Musical Example 9

The foregoing study suggests the following conclusions:

In the strict liturgy the Karaite of both communities make deliberate effort to preserve the oldest tradition they remember, and, whenever possible, prefer the Harat Al Yehud version to that of Abassieh. In the more flexible realm of paraliturgical songs the isolated Karaites in the U.S. hardly practice the tunes at home and they are mostly forgotten. The Israeli community formed a new concept of that repertory which expands its function from the communal-religious to the preserving-cohesive factor, leading to the behavior of active expansion of the repertory, which, using Bruno Nettl's term, makes it more sparse. The same concept is shared by the San Francisco group, which, however, has adopted an opposite kind of behavior. While encouraging the youngsters to listen to records of Egyptian music, they strongly oppose any assimilation of foreign elements and they keep the repertory more limited and dense. It should be noted that a similar attitude to that of the Israel community has been discussed by Ruth Katz in her pioneer study of the singing of Baqqashot by the leppo Jews in Israel.

The study of the Karaites as an uprooted community in process of transition reflects the significance of social environment in effecting different types of behavior in relation to the same concept, thus leading to different and even contrasting developments with regards to musical sound. It also states once more the extreme importance of music as a factor cementing together a community which faces abrupts and extreme changes.

Figure 1

CHANGES IN KARAITE POPULATION

<u>Country</u> <u>city</u>	<u>Year</u>	<u>Population</u>	<u>Source of information</u>
Egypt	1875	1000-1200	W. Brinner
Cairo	1919-56	4000-8000	Al Kodsi
	1972	25	
Israel	1982		Karaite Center, Ramleh
Ramleh		5000	
Mazliach		400	
Ashdod		5000	
Ofakim		1000	
Ranen		500	
Beer Sheva		500	
Jerusalem		<u>200</u>	
<u>TOTAL</u>		10,000-12,000	
United States	1960's		Mourad Al Kodsi, Manuscript of a research on history of the Karaite community in Cairo.
San Francisco		400	
New York City		150	
Boston		150	
Chicago		200	
Others		200	

FIGURE 2

ASSIMILATION VERSUS PERSERVATION IN ISRAEL

<u>Forces of Assimilation</u>	<u>Forces of Preservation</u>
1. National Identification	1. Ethnically diverse community, local and central community institutions.
2. Geographical separation of the Cairo community	2. Concentration in a few urban and rural centers, easy communication due to the small size of the country
3. State educational system	3. Evening religious classes, youth gatherings, for weekend activities, summer camps.
4. Orthodox judicial system in charge of marital matters	4. Autonomous Karaite religious court in charge of marital matters.
5. Mass media, a variety of cultural diversions	5. Construction of new synagogue which function also as community centers, renovation of the ancient synagogue in Jerusalem with a modern museum.
6. Pressures for marriages with Rabbinite Jews, prohibition of conversion into Karaism.	6. Encouragement of marriages inside the community, stronger ties with Karaites abroad.

Figure 3

ASSIMILATION VERSUS PERSERVATION IN THE U.S.A.

<u>Forces of Assimilation</u>	<u>Forces of Preservation</u>
1. National identification	1. Ethnically diverse society
2. Geographical dispersion all over the nation	2. None, except for a single recent attempt at formation of a community in San Francisco.
3. State education system	3. None
4. Non-sectarian judicial system	4. None
5. Jewish identification, participation in Rabbanite synagogues	5. None, except for sporadic communal prayers
6. Pressures for marriages with Rabbinite Jews and Christians	6. None, except for family persuasion
7. Socio-psychological sense of isolation and loss of identity	7. Spontaneous and deliberate ties with the Israeli communities, increased dissemination of written and recorded material
8. Mass media, variety of diversions	8. None

Figure 4

MUSICAL EXAMPLES

<u>Excerpt</u>	<u>Informant</u>	<u>Recorded</u>
1. Havdala (excerpt)	Joseph Ovadia	August 1983, Prov., RI
2. Havdala	Avraham Gaver	December 1979, Jerusa.
3. Havdala	Moshe Tanani	Private recording, Ramlah, Israel
4. "Ki eshmera shabat"	Joseph Elgamil, Moshe Dabbah, Karaites from Ramlah and Ashdod	See No.2
5. "Ki eshmera shabat"	Mourad al Kodsí	September 1984, Roch.NY
6. "Econ le'mul shabat"	Moshe Dabbah	March 1983, Jerusalem
7. Egyptian folk-song	Mourad Al Kodsí	See No. 5
8. Ya, ptach na shaarei	Moshe Tanani	See No. 3
9. Adon Olam	Joseph Ovadia	See No. 4

Example 1 - Ovadia

Transcription

Example 2 - Gaver

Cos ye-shu - ot e- sa u ve shem a-do - nai ek- ra

A - na a-do - nai ho shi-a na a- na a-do nai hatz-li-cha na

Ba- ruch ha- ba be- shem a-do - nai berachnuhem ~~me~~ - beit ado - nai

el a- do - nai ve-yar -eh la-nu is-ru chag ba-a- vo- tim al karnot hamizbeach